

BIBLIOGRAPHY

This is not the place to list even the more important works which the Chinese themselves have written on art. Space must be taken, however, to say that there is a voluminous literature. Some of the titles may be found in A. Wylie, *Notes on Chinese Literature* (new edition, Shanghai, 1902), pp. 135-142, in George Soulie de Morant, *Histoire de l'Art Chinois* (Paris, 1928), pp. 283-290, in S. W. Bushell, *Chinese Art* (second edition, 2 vols., London, 1910), and in B. Laufer, *Jade* (Chicago, 1912).

There is a large and rapidly increasing literature in European languages, some of it in the form of sumptuous volumes, for Chinese art has recently been arousing much enthusiasm among Western collectors. Among the books covering all or a large portion of the field are the two small volumes by Bushell mentioned above which, though now in some sections in part superseded by later works, are still useful, especially because they cover so wide a scope. D. Carter, *China Magnificent* (New York, 1936) is an excellent popular survey. There are O. Siren, *A History of Early Chinese Art* (4 vols., London, 1929-1930 and also in French) which deals with the prehistoric and pre-Han period, the Han period, sculpture, and architecture; M. I. Rostovtzeff, *The Animal Style in South Russia and China* (Princeton, 1929), which deals with relationships of art *motifs* in those regions; H. d'Ardenne de Tizac, *L'Art Chinois Classique* (Paris, 1926), which brings the story down through the Han; Rene Grousset, *Les Civilisations de l'Orient, Tome III, La Chine* (Paris, 1930), which is an historical sketch of Chinese art, principally of painting, sculpture, ceramics, and bronzes; O. Miinsterberg, *Chinesische Kunstgeschichte* (2 vols., Esslingen, 1910), quite detailed and well illustrated; George Soulie de Morant, *Histoire de l'Art Chinois* (Paris, 1928), well illustrated, short, and popular, and of which there is an English translation; an even shorter popular sketch, with a large number of illustrations—William Cohn, *Chinese Art* (London, 1930); and E. F. Fenollosa, *Epochs of Chinese and Japanese Art* (2 vols., London, 1912), much fuller for

Japan than for
 China. There is also a series of introductory sketches
 by several au-
 thors and with beautiful illustrations in *Chinese Art, An
 Introductory
 Review of Painting, Ceramics, Textiles, Bronzes,
 Sculpture, Jade, etc.*
 (*Burlington Magazine Monographs*, London, 1925). On
 symbolism,
 see C. A. S. Williams, *Outlines of Chinese
 Symbolism* (Peiping,
 ca. 1931).

On architecture there is an excellent sketch by Oswald
 Siren, *Chinese
 Architecture*, in the *Encyclopedia Britannica*, 14th
 edition, vol. 5,
 pp. 556-565. There are also several substantial
 volumes, including
 Ernst Boerschmann, *Chinesische Architektur* (2 vols.,
 Berlin, 1925),
 most of which is illustrations; volume four,
Architecture of O. Siren,
A History of Early Chinese Art (London, 1930, also in
 French, Paris,